CHAPTER – 1

INTRODUCTION

1.1 Partition

The Partition of the Indian sub-continent can be said to have caused one of the great human tragedies of history. The figure of deaths; abductions; rapes and displacements went beyond measurement. Not just this. Families were divided; properties lost and shelter destroyed. It becomes difficult to reach the exact statistics of deaths and destruction. Today, even after six decades of the happening neither the trauma has stilled nor has the pain lessend.

‘The Independence of India’ Bill introduced on July 4th, 1947 in the British Parliament and formulated on July 18th made provision for the Partition of the sub-continent into two self-governing states. Consequently Pakistan celebrated Independence on 14th August, 1947 and India on 15th August, 1947. With this more than 200 years of colonial rule in the sub-continent ended and the sun of British India set. Gita Vishwanath and Salma Malik rightly quote Mushirul Hassan regarding two parallel events making a history of the sub-continent.

“No other country in the twentieth century has seen two such contrary movements taking place at the same time. If one was popular nationalist movement…, the other was the counter movement of Partition, marked by violence, cruelty, blood-shed, displacement and massacres.”

(2009: 61)
Thus, for India, 1947 can be considered a year of joy and tragedy. Of joy, because the long waited freedom was won. Of tragedy, because the dream of united India was shattered. The tragedy overflowed with millions of refugees migrating to the either sides of the border, leaving on the way uncountables dead, defiled and mutilated.

The partition of Indian sub-continent, the most fateful incident in the pages of history of the century, is one of the greatest tragedies having reasons, actions and effects enough to compel the world to search for larger meanings. Many of those who lived through the trauma of partition were unable to explain or decide how a nation, built on certain common symbols and shared ideals was so easily cracked and fragmented. Hindus, Sikhs and Muslims, in the past, for a considerably long period had unanimously fought against the British. But these once united communities, during partition, got turned into enemies. The decision to divide the sub-continent into two separate nations – India and Pakistan – led to one of the ghastly episodes of violence the world had ever seen. A mania of violence swept across the surface of northern India and Pakistan for a prolonged period of the time. Thousands of men from both sides were massacred, women raped and abducted, children mutilated and property destroyed.

The Partition of Indian Subcontinent is called *fait accompli*. That what was done could not be undone. Though the retreat of British became the reason to the birth of two new nations, it was in the most unplanned ways. It turned into a horrendous tragedy. Urvashi Butalia remarks in her *The Other side of Silence*,

“The political Partition of India caused one of the greatest human conclusions of history.” (1983:03)
The affected ones on both sides suddenly found themselves to be aliens in a land on which they had been born and brought up, and where several generations, had tilled the soil, to lie beneath it, when the end comes. Communal frenzy caused huge emigration of population on both sides. Suddenly the groups of people found themselves to be executed only because they worshiped one version of God and not another.

1.2 Reasons and Results of the Partition

The Partition is still an unsettled debate. It is such a complex historical process that it is not possible to reach a final conclusion and dismiss the discussion on it in a few statements. History calls Jinnah’s two-nation theory as the major cause of the Partition and resultantly, India and Pakistan fell apart. But according to B. R. Nanda,

The epicenter of the political earthquake was not in Lahore, but in London, where the fateful decision itself was the outcome of, what Gandhiji once described, “Three mighty conflicting forces of Muslim Separatism, Congress Nationalism and British Imperialism.” (2004:01)

The three forces – Separatism, Nationalism and Imperialism are interrelated and influenced each other in the culmination that was Partition. Of these Separatism, also termed as Communalism, is one of apparent reasons of Partition. But according to Ashghar Ali Engineer,

“Pakistan was not a creation of religions biography; it was a creation of the modernist among Muslims.” (Nanda, 2004:05)
The important names among those who shaped the destiny of Pakistan were Sayed Ahmad Khan, Iqbal and M. A. Jinnah. Of these three, Jinnah played the most prominent part in the whole script of the Partition. Surprising enough, during the fight for freedom in the beginning Jinnah was a statesman who had a secular view of politics. According to B. R. Nanda, Jinnah was obsessed by none – Muslim Communalism or the minority interests. He was, rather, a staunch supporter of Hindu – Muslim unity. But ironically the same man turned a promoter of the Two-Nation theory. The question, ‘why did Jinnah do so?’ is difficult to answer. But one of the reasons can be the conflict of personalities. He could not accommodate himself in the dominance of Gandhi, Nehru and Sardar in the Congress. The situation worsened when the Congress wanted to stand for the whole of the Indian people including Muslims, but Jinnah wanted a separate representation for the Muslim community. This had happened in 1939, far before 1947. Jinnah’s clash with the Congress led to a deadlock.

The Two-Nation theory was unknowingly supported by many other factors. These factors, up to a great extent, can be called communal. The growing Hindu communalism with organizations like Hindu Mahasabha and the RSS and the sprouts like ‘Hindu Raj’ can be considered partially responsible to create a fear factor among the Muslims. They had sizeable reasons to fear the control of Hindu Majority. One more factor was the economic interests. The Muslim mass was attracted by the interests such as job and business opportunities in a newly created nation for them only. Thus one cannot deny the fact that because the modernist elite leaders made use of the religion for their political ends, Communalism or Separatism became one of the key factors of the causes of the Partition.
Nationalism can be called an ideology that binds the people of a country together. Further, as given in Oxford Dictionary it can be defined as

“patriotic feelings, principles, etc.”

or

“policy of national independence.” (2000:592)

As far as India is concerned, the term ‘Nationalism’, according to Sucheta Mahajan, got a certain expression during the Colonial rule. The strategy of Nationalism, partly a colonial bequest, was brought into practice to drive out colonial rule, from the country. The Indian masses were mobilized by ‘Indian National Movement’ launched by the Congress in its resistance to Colonialism. The ‘Self Government’ or ‘free India’ became the motto of Congress. The Indian National Congress was based on democratic principles. It stood for a separate homeland necessitating the unity of India. But this was mistaken by the Indian Muslims as ‘majority rule’ or the supremacy of the Hindus. The growth of communal spirit under the Muslim League parallel to the national spirit under the Congress resulted into a political crisis during the 40s. The tinge of Hinduism in the congress was enough to sprout suspicion. This was carried forward when the Congress refused to accept Muslim League as the sole representative of the Indian Muslims. There came up misinterpretations and misunderstandings between the leaders Especially Jinnah and a few others came under the impression that Congress was not allowing Muslim community to grow. This was supported by personality clash of the leaders.

The flaw in the execution of National Movement is one of the factors responsible for Partition. Of the three key figures in the Indian National Congress –
Gandhi, Nehru and Sardar; it was Gandhi who opposed the idea of ‘Two-Nation Theory’. Nehru and Patel initially advocated for a united India but later opined to the partition formula because of the uncontrolled communal riots and other reasons. According to Sucheta Mahajan:

“The reasons Congress leaders had for accepting partitions were:

1. Partition reflected the popular will and it was the only ‘way to be free’.
2. It was thought as a temporary settlement.
3. It was thought as an alternative to civil war so as to end communal violence.
4. There seemed no other option.” (2002:70)

But far away from all these, partition was worse than a civil war. When the National Movement tried to dictate the boundary of India’s nationhood, Muslims asked for their share. At this time, the failure of Congress and the dispute over power-sharing led to the Partition.

Of all, British Imperialism played a cunning role behind the Partition. Their ‘divide and rule’ policy proved successful in India too as in almost all their colonies. N. S. Gundur says,

“The British consolidated their positions by creating fissures in colonial societies”. (2008:41)

In India they created differences. They cleverly exploited and played upon the naturally existing differences between the Hindus and the Muslims. The British policy
framers could visualize that their success in India depended upon creating a gulf between the two major communities. It was they who popularized the very concept of division. One such step was the 1905 Bengal Partition. The visible purpose was to please the Muslims and create a feeling of security in their mind regarding the British Raj. British officials like Lord Minto and Prime Minister Ramsay MacDonald were those who suggested and favoured separate Muslim electorate. They thus gave air to separatism.

The British, till the final stage of transfer of power, skillfully, worked their ‘divide and rule’ policy. They suddenly gave a deadline – June 1948, to withdraw the British administration from India. This led to total confusion amongst Indian leaders. This not only made the Partition inevitable but also hastened it. Neither the leaders nor the mass was prepared for such a crucial situation. The leaders found it difficult to maintain law and order; the British Officials lost interest in it because their future no longer had space in India.

1.3 The Partition Novels

The three historical forces – Muslim Separatism, Congress Nationalism and British Imperialism were instrumental for Partition of the Indian sub-continent. But all this is the documented History – the stories of administrators, princes and elite leaders. It is a record of that what happened at the level of high politics. Parallel to this, there is an unwritten history of human aspects, the common man’s sufferings. Partition not only divided the sub-continent politically and geographically but also parted the families and persons. This unwritten history easily finds expression in the fictional narratives.
As noted by D. R. More, the full development of the Indian novels may be roughly divided into three stages. First the early romances that include the simple and harmless mythological, historical and traditional stories up to 1900, secondly, the novels of national, social and political realism up to 1944, thirdly, 1947 onwards to date, the social, political and psychological novels showing an introspective concern mainly with the individuals in relation to the society. (2004:14)

Like the national movement of freedom and acquiring of Independence, the civil war of the Partition is no small event in India. It has been perhaps the most disturbing event that rocked the socio-political life of India, in particular the North India. This shame and agony of the Partition finds expression in many Indian novels. The anticlimax of brotherly emotions and national spirit, the unbelievable turn in India’s destiny, the most unfortunate event of the century provided ample of material for the political novel. Even after six decades of its happenings, its memory has not faded. New novels are written about the Partition of the sub-continent. Of course, the presentation of the Partition differs in form and manner novel to novel.

Hibiscus (1962), Shiv K. Kumar’s A River with Three Banks  Urvashi Butalia’s The Other Side of Silence (1998), Yasmin Khan, Amit Majumdar among others.

Since the province of Punjab was the first to face and witness the trauma of Partition, the writers of this region were naturally first to respond to the tragedy in various literary endeavors. Far before Indian English novels, started coming Hindi and Punjabi novels with Partition as either the main focus or the backdrops. This includes Nanak Singh’s Khoon De Sohle (1947), Aag ki Khund (1948), and Mazdhaar (1949). Amrita Pritam’s Pinjar (1948), Bhairav Prasad Gupta’s, Sati Maiya ka Chaura (1959), Bhagwaticharan Verma’s Bhule-Bisre Chitra (1961), Vishnu Prabhakar’s, Nishikant (1958), Kamleshwar’s, Laute Hue Musaphir (1971), Bhisham Sahni’s Tamas (1973), Yashpal’s Meri Teri Uski Baat (1974) and Zootha Sach (1969), Ramanand Sagar’s Aur Insaan Mar Gaya (1948), Rahi Masoom Raza’s Aadha Gaon (1966), and Os Ki Bund, Acharya Chatur Shastri’s Dharam Putra are some of the widely acclaimed works.

Besides, few regional language novels were translated into English. It includes novels like Amrita Pritam’s Pinjar as The Skeleton, Bhisham Sahni’s Tamas as Tamas – The Darkness, Kartar Singh Duggal’s Nahun Tey Mas as Twice Born Twice Dead, Ramanand Sagar’s Aur Insaan Mar Gaya as Bleeding Partition, and Qurratulain Hyder’s Aag Ka Dariya as River of Fire.

Of many heart-wrenching stories, one cannot avoid referring to titles on abductions and rapes during Partition. Of these, a few are Khwaja Ahmad Abbas’ Revenge, Manto’s The Reunion and Toba Tek Singh and Bedi’s Lajwanti, Since Partition has affected Pakistan equally, it becomes necessary to quote novels by
Pakistani writers too. The notable Pakistan based Partition novels are Qudrat Ullah Shahab’s *Ya Khuda*, Bapsi Sidhwa’s *Ice-Candy Man* and Azia Ahmad’s *Kali Raat*.

Most of these novels, in their own way recreate the situation of the Partition and its aftermath. They serve the historical as well as the literary purpose. Which ever the novel be, the novelists, keeping the dark episode as the background try to bring out the human and spiritual values amidst the horrid elements. They deal directly or indirectly with permanent values, ideals and emotions in human life.

The novelists dealing with Partition theme try to bring out the conflict mainly between beast and man, corruption and culture, communalism and secularism. In most of these novels ‘hatred’ is not a permanent situation. It is actually caused by certain situation. But finally, love, affection and goodness win over hatred.

As for writers like Khushwant Singh, Chaman Nahal, Raj Gill, H. S. Gill, K. S. Duggal, Amrita Pritam, Bhisam Sahani have themselves been witness to this treacherous historical moments. They have narrated the tales as the eye witness to the episode of the Partition. But they look at the Partition from a philosophical point of view rather than blame anyone for the Partition directly. They have selected their characters from different levels and classes of life. Their characters, for example, are a local dacoit, ayah (maid servant), peasant, child prostitute, grain merchants, tanner, political and religion leaders, sweepers, cooks, man selling ice-candy, sophisticated rich Parsee family, District Magistrates, British Deputy Commissioners and many others. The writers have selected ample of such characters for a variety of actions and reactions as the causes and effects of the Partition. All these novelists, according to D. R. More are at their best in showing two effects of the partition,

• The good effect: survival of eternal love, the love that lasts in all circumstances”. (2005:30)

On the other hand, the second and third generations of writers like Salman Rushdie, Shashi Tharur, Amitav Ghosh, Urvashi Butalia, Amit Majmudar, Yasmin Khan and many more have treated Partition differently. Owing to their distance from the event and personal orientation, they could distance themselves from the event and viewed and depicted it from all together different perspective. In *Midnight’s Children*, for instance, Rushdie discusses the divided sub-continent while telling about the life of Selim Senai, who was born at midnight hour of 15 August, 1947. Shashi Tharur’s *The Great Indian Novel* is a fictional work that takes the story of the great *Mahabharata*, and recasts and resets it in the context of the Independence of India and around thirty post-independence years. The mythical story of India is retold as a history of Indian independence and consequent history which also includes partition. Amitav Ghosh’s *The Shadow Line* narrates events from the outbreak of World War II to the late twentieth century, through years of partition of Bengal and violence, observing the ways in which political events attack personal lives. Urvashi Butalia’s *The other Side of Silence* is pieced together with oral narratives and testimonials in cases of marginal voices like women, children and dalits. In many recent novels there are even stories of uprooted children and their journeys to safety, life of women of different communities during the partition period, and the effects of partition on today’s India and Pakistan.

Of many novels, the present study deals with Khushwant Singh’s *The Train to Pakistan*, Bapsi Sidhwa’s *Ice-Candy Man*, Bhisham Sahni’s *Tamas* and Amrita Pritam’s *Pinjar*.
Khushwant Singh’s *Train to Pakistan* is considered the first comprehensive treatment of the Partition in Indian English literature. Singh has himself experienced the Partition holocaust. In this novel, Singh portrays the impact of Partition on a village community on the border of India – Pakistan and how a train full of dead bodies from Pakistan brings an abrupt end to a long communally shared history. Under the shadow of Partition, Singh creates a story of love and romance. Jugga alias Juggat Singh, a local dacoit, is in love with Nooran, a Muslim girl of the same village, Mano Majra. He sacrifices his own life and saves a train going to Pakistan to save his beloved Nooran, who is travelling by the same train.

Amrita Pritam’s *Pinjar* presents the existential dilemma of women during the Partition, tests and analysis at both community and individual level. Pooro, a Hindu girl to be married soon, is abducted by Rasheed, a Muslim guy. Not accepted back by her family, she finally marries Rasheed and settles in Pakistan. During the chaos of Partition, she as Hamida with Rasheed saves Laajo, her Hindu fiancé’s sister from a Muslim family. By then, community has changed the attitude and readily accepts Laajo and invites Pooro back. But Hamida opts for Pakistan and Rasheed as her home.

Bhisam Sahani’s *Tamas*, thematically divided into two parts, is remarkable for its unbiased portrayal of communal fanaticism and crippling effects of Partition. Nathu, a lower caste person is hired to kill a pig for five rupees by Murad Ali, the elite class. The carcass of the pig, next day, is found on the steps of the mosque. This stirs the communal and religious feelings killing innocent people as the victims. The second part deals with the impact of the Partition on individuals. Harnam Singh and his wife Banto are given temporary refuge by a Muslim family. Finally they become
witness to hundreds of deaths at their daughter’s village. Richard, the British officer reflects the shrewd Imperialism.

Bapsi Sidhwa’s *Ice-Candy Man* is remarkable for the narrative technique it employs and as a novel by a Pakistan settled Parsee female writer. Set in and around Lahore, it is the story of a Parsee girl Lenny. Her bosom friend is her 18 years old Hindu Ayah who has admirers from all communities unified around her. But the whirlwind of Partition disturb their peace and unity. The communal riot does not even spare the ever admired Ayah. She is abducted by her biggest admirer the Ice-Candy man. He later on marries her. But finally she is helped by Lenny’s family to leave Pakistan for India.

There have been various attempts to reconstruct the experiences of the Partition in different forms. Artistic attempts such as creative writing, motion pictures, songs, paintings etc. form a group. This group is in one or the other way connected to another group constituted of historical writings, interviews, memoirs, research work etc. Of these, the form film, cinema, television serial or motion picture plays an equally major role compared to fiction writing.

1.4 Indian Cinema

Cinema, like literature, opens a window to the intimacy less available with other sources. It helps to enter the world of different systems. Indian Cinema is not an exception at all. Indian films can be considered exemplary as one cannot deny to the fact that it has promoted modernization as well as tradition; urbanization and equally the rural life; new global thinking and ancient values too; a feeling of pan Indianism; Secularism; emancipation of women; rights of minority and equally communal
harmony. Indian Cinema not only reflects culture, but up to a great extent also shapes the culture.

India is the largest film producing country, producing hundreds of films annually. These films are watched by mass and class not only in the country but also in the U.S.A., Britain, Canada, Australia, South Africa, East Africa, Mauritius, the Caribbean, South East Asia, Polynesia, Russia and many more. For millions of Indians settled overseas, a major part of India is understood from its movies.

India, a secular country, has different groups following different religions. And being a multilingual country, India has surprisingly around 18 to 20 official languages with its number of varieties of sub-languages. Because of this, social splits, communal differences, classism and castism and linguistic differences have been some of the burning issues since decades. Amidst such differences, writers and critics have appreciated the active and visible role played by Indian Cinema in building nationhood and brotherhood.

According to Mira Reym Binford,

“The Hindi film has been seen by some as a great unifier and as a means by which the Indian self, the Indian family, the historically shaped patterns of behavior including inherited belief systems and scale of values, are adapting in modern society” (1989:6)

As an art form, film, cinema, movies, talkies can be considered an importation from the west. It was not indigenous. Yet, films very soon became the most popular art form in India, appealing to millions of filmgoers. Today, in just ten to eleven
decades of its arrival in India, it has become a dominant form of entertainment. In the words of Pendakur, of its large audience, many:

“….are mesmerized by the slick imagery that carries them into another world where men with superhuman qualities successfully conquer all odds, including bad landlords, greedy industrialists, corrupt politicians and sadistic policeman. Women generally are the icing on the cake-upholding traditional virtues of virginity, devotion to God and family and service to man.” (1989:69)

Soon after the Lumiere Brothers introduced the art of moving pictures in 1895 at Paris, Cinema made its appearance in India too. The Indian values with its natural beauty and culture gave ample of subjects to the film makers like Harischandra S. Bhatvadekhar (Seva Dada), F. B. Thanawala, Hiralal Sen, J. F. Madan and many others since the beginning of the making of the films in India. What they gave was documentary or non-fictional films. The credit of the first Indian independent feature film by an Indian himself goes to Dhundiraj Govind Phalke, popularly known as Dada Saheb Phalke. His Raja Harishchandra, a 50 minutes film released on 3rd May, 1913 was totally Indian in terms of production. It was in a sense, an independent and self contained work.

The first venture became a strong foundation for the Indian film industry. Since then, till to-date entertainment and morality are mixed to assure the mass appeal. In 1931 came the first Indian Talkie Alamara. It was a costume drama, full of fantasy and songs. The stunning success of Alamara inspired many other film makers.
As noted by K. Moti Gokulsing and Wimal Dissanayake, Milestones of the Talking films in India:

1st Talkies of India – Alamara – Khan Bahadur (1931)

1st Bengali Talkie – Jamai Sathi – Amar Chaudhari (1931)

1st Tamil Talkie – Kalidas – H.M. Reddi (1931)

1st Marathi Talkie – Ayodhyecha Raja – V. Shantaram (1932)

1st Gujarati Talkie – Narsinh Mehta – Nanubhai Vakil (1932)

1st Indian English Talkie – Karma – J.L. Freer (1933)

1st Punjabi Talkie – Pind di Kudi - K.D. Mehra (1936)

1st Malayalam Talkie – Balam – Notani (1938)

1st Talkie House of India – Elephenstine Picture Palace, Calcutta.


Popularity of this new medium of mass entertainment made film makers more bold and they started to explore new areas. The popular names like V. Shantaram, Sohrab Modi, Prvinraj Kappor, K. Asif, Kamal Amrohi, Guru Dutt, Mehboob, Raj Kapoor, Satyajit Ray, followed by Chetan Anand, Ritwik Ghatak, Shyam Benegal, Govind Nihlani, Subhash Ghai, Yash Chopora, Rakesh Roshan, Mahesh Bhatt, Mani Rathnam, Priyadarshan, Ashutosh Govarikar, Prakash Jha, Meera Nair, Deepa Mehta, Sanjay Leela Bhanshali, Aparna Sen, Karan Johar…. And little less popular ones like
Chandraprakash Dwivedi, Pamela Rooks, Gurbinder Chaddha, Sai Paranjpe and hundreds of others have gifted Indian Cinema, a variety of colours and shades.

Many entities together or separately have taken the Indian cinema to a great height. Its exploration of complex and multifaceted human experiences; psychological motivation; social vision; unique combination of fantasy, action, songs, dances and spectacles are a few of those. Thus Indian films constitute a distinctively Indian form of mass entertainment.

There are a number of genres associated with Indian Cinema. Most significant among them are: mythological films with fantastic narrations of ancient stories; devotional films that tell of the union of diverse forms with divinity; romantic films with erotic passion as they confront social conventions; social films dealing with social issues; historical films narrating episodes of history with gorgeous sets and costumes; family melodramas that explore tensions raised and solved within the family; stunt films where the focus is on the action and the physicality; comedy films is somewhat like social films but today is considered good enough to grab awards; feminist films as the mouth piece to the problems faced by women and children films with innocent and positive subjects. Whatever the genre may be, all Indian popular films bring on the silver screen a culturally guarded engagement with modernity.

Just like the number of significant genres, there are a number of significant themes and subjects that find repeated expressions in the Indian films. Romance, friendship, motherhood, renunciation, fate, respect for cultures and tradition, social injustice, patriotism, politics and communal harmony are some of the most preferred ones.
Style and technique is an equally important feature. Unlike the Western pattern of filmmaking, the story of most of the Indian films does not progress in a linear manner but meanders with divergences. It has stories within stories. They are many-a-times referred as ‘masalas’ - a mixture of spices. Most of the Indian filmmakers add standard elements like dances, songs, melodrama, fights and humour to the main dish to be served to his audience. Of these, songs, dance and music help the film to be very much Indian. They significantly strive to convey the meaning of the story, generate emotions, show moral messages, sexuality and thus fulfill important functions within the filmic experiences. The artistic films, realistic films and ethnographic films do not attract mass like the popular cinema does.

Indian Cinema has never turned its back to different sources like the epics the *Ramayana* and the *Mahabharata*, mythological stories, dramas, novels and short stories. Adaptation from any of these sources has always been welcomed by the filmmakers and the viewers.

The two great Indian epics the *Ramayana* and the *Mahabharata* have continuously provided the seeds to Indian Cinema since its very first feature film *Raja Harishchandra*. This includes modern movies like *Hum Sath Sath Hai*, *Kalyug*, *Rajneeti*, *Hum Paanch*, *Ram Lakhan* and many more.

Novels and short stories by known writers like Tagore, Sharadbabu, Premchand, Bankimbabu, Bhagavati Charan Verma, Kanayalal Munshi, R. K. Narayan, Chetan Bhagat, Kamleshwar, Amrita Pritam, and Maha Shweta Devi among the others have appeared on Hindi silver screen as popular or artistic moves. Among these, films such as *Kabuliwala*, *Devdas*, *Mill*, *Aandhi*, *Anandmath*, *Godan*, *Prithvi Vallabh*, *Guide*, *Hello*, *Three Idiots*, *Chitrakala*, *Saraswati Chandra*, *Pinjar*
have always been all time favourites of the reading and non-reading viewers. Novels like Devdas and Parnita have come on screen adapted not once but thrice.

Indian film-makers have also taken novels and plays by foreign writers as the source of their films. This includes many Shakespearean plays, works of Dostoevsky, Alexander Dumas, Bernard Shaw, Victor Hugo, Sir Arthur Canon Doyle, Thomas Hardy, Jane Austen, Robert Louis Stevenson, Charles Dickens and also Daphne De Maurier. A few of these writer’s adaptations are Hamlet, Maqbul, Omkaaraa, Manmani, Kaidi, Phir Subah Hogi, Bees Saal Baad, Kundan, Dulhan ek Raat ki and Chehre pe Mohra.

Thus the Indian film-makers have never avoided the print medium. It has been used directly or indirectly on the screen. Adaptation has been indigenous to Indian film-makers.

Any film passes through different and various stages before reaching the Cinema Hall. It starts with an idea, a short story, a drama, a real event or a novel. The Director and the script writer together discuss the story, the characterizations and the progression (the beginning, middle and end) of the film. And the process moves ahead. It slowly and gradually involves heads like financers, editors, music composer, choreographer, costume designer, set designer etc. As quoted by K. Moti Gokulsing and Wimal Dissanayake following stages are generally flowed while making films in India:

“Stages by which films in India are made

1. Story selected by the producer or producer/director or even an actor.
2. Screenplay writer and director together translate chosen story into cinematic form.

3. Even before final draft, the dialogue writer enters and works with director, to give in spoken expression. This helps edit out repetitions and continues to make dramatic progression.

4. Budget is discussed with executive producer. Screenplay adjusted in necessary to suit the budget.

5. Main actors and actresses are cast.

6. Financier and distributors come in once cast is known. They hear the story line. In Indian films today, they virtually dictate to the director how many songs and dances there should be in the film.

7. Entire technical unit is contracted, including music director.

8. Dates are booked for the shoot. It may take six months to three and half years to complete, depending on the stars involved and the flow of money.

9. The editor views the rushes as ready, and when it fits with other films simultaneously being edited.

10. Editor makes rough cut of all that is filmed. During gaps in shooting, the director sees rough cut, makes alterations where necessary. Financier and distributors are given screenings before they hand over further money.
11. Once film is shot, edited, viewed, discussed again and again, re-edited to suit all sorts of demands from the stars, financier and distributors, final cut is made. First married print is struck.

12. Film is shown to Board of Film Censors, which often requests changes before issuing certificate. Requisite changes made by editor in conjunction with director.

13. Music composer is shown finished film and composes music for entire film, Background is recorded.

14. Editor fits recorded background music to film, and fits in all sound effects.

15. Film is re-recorded.

16. Release print is struck.

17. Press shows are held. (Pre-release press shows and reviews are extremely important).

18. After a massive publicity campaign, the film is finally released for general release.

[Sources: Amit Bose (personal communication)]” (1998:10)

K. Moti Gokulsing and Wimal Dissanayake have also said that,

“Indian Cinema, like most other cinemas, has evolved over time, responding to various social, cultural and political contexts and challenges” (1998:11)
Until quite recently narratives dealing with melodramatic social issues were favourite with the film makers, then gradually their attention turned to some other areas and the films started addressing realistic problems, especially in 80s and 90s, when production of art films were on rise, many producers searched for stories treating the plight of downtrodden, women or sublites, and the producers of commercial films also started following this trend. The next decade was a decade of experimentation. Encouraged by the series of postbox hits, the commercial cinema entered its hey days leading to search for some new themes and issues. More and more producers turned to the world of fiction, especially works of reputed writers in Hindi and other languages. What looked like a domain of Sharatbabu and Tagore, stretched to comparatively contemporay writers like Vijay Tendulkar, Girish Karnad, Amrita Pritam among the others. Many film producers looked for some controversial issues, some other searched for themes dealing with socio-cultural issues and yet some continued to search for something appealing and innovating from the art point of view. Many new themes were tried. The treacherous holocaust ‘Partition’ is no exception in themes used by Indian film-makers.

Infact, the films with ‘Partition’ as their main theme or sub-theme started to show in just two years after the tragedy. The film Lahore (1949) showed the glimpses and effect of partition for the first time to the common and affected man on the silver screen. This was followed by Azadi Ke Baad (1951), Kashmeer (1951), Nastik (1954), Kartaar Singh (1959), Chhaliya (1960), Dharamputra (1961) among the others. M.S. Sathyu’s Garam Hawa (1973) gets the credit to be the first very effective film showing the immediate effects of Partition.

Sathyu has focused on misfortunes of an Indian Muslim family in 1947. Salim Mirza (played by Lt. Balraj Sahani), an Agra based Muslim shoe-manufacturer, like
thousands of other Muslims was encountered with difficult option of either leaving India for the newly created Muslim nation Pakistan or stay in the Hindu majority India amidst hostilities. The agonies and hardships attached to the hostility start affecting Mirza’s family. But finally Mirza abandons the plan to leave India and lets his son (played by Faruq Sheikh) join the procession of protestors belonging to the marginalized and disenfranchised groups booming for their rights in the secular Nation India.

According to Gita Vishwanath and Salma Malik, “All Partition films broadly belong to the genre of historical films as their refrent...They are one among a plurality of narratives on Partition such as the novel for instance. Like Historical narratives they are embedded in particular ideologies...They strive hard to present on screen a visual version of national histories.” (2008:66)


As mentioned earlier, the films based on Partition as their main theme or sub-theme started to show in just two years after the terrible holocaust and continued to hit
the silver screen from time to time in their own distinctive ways. Nevertheless, recently a new dimension was added to this corpus when films were adopted from the novels of some of the most eminent writers of Indian literatures. Instead of a thin texture of partition in many cases, Partition was handled by competent directors, resulting into equally compatible screen version of the fictional narratives. Among these was a film based on Khushwant Singh’s slender novel *Train to Pakistan*.

In fact, Khushwant Singh had first proposed the renowned actor-director Shashi Kapoor to make a film from his novel. But finally *Train to Pakistan* came as a film in first person narration by an upcoming director Pamela Rooks. The trio Nirmal Pandey, Rajit Kapoor and Mohan Agashe played Jugga, Iqbal and Hukumchand respectively.

Equally good is *Pinjar*, based on Amrita Pritam’s novel bearing the same title. *Chankya* fame Chandrakraksh Dwivedi, after fifty years of Partition gave a musical colourful film appropriating Pooro by young beauty Urmila Matondkar and Rasheed by talented actor Manoj Bajpayee.

Govind Nihlani, a perfect cinematographer, famous for his award – winning films like *Akrosh* and *Ardh Satya* came up with a par excellence five – hour heart touching and mind disturbing T.V. Serial *Tamas* based on Bhisam Sahani’s novel. Om Poori, Deepa Sahi, Amrish Poori and Sahani himself were the artists who made the print world immortal on the silver screen.

Deepa Mehta, who had made a dent in the film industry with her films like *Fire* and *Water*, was attracted by Bapsi Sidhwa’s *Ice-Candy Man*, a novel with Pakistan as its backdrop, addressing issue of displacement and identity during the turbulent period of Partition. Mehta brought *Ice-Candy Man* on screen with renowned
actors like Aamir Khan and Nandita Das in it as the Ice-candy man and Ayah. Sidhwa too was on screen as the narrator. Lahore of 1947 was brought on screen by a person brought up in India and settled at Canada.

1.5 Adaptation

One of the most interesting facts about the first half of the twentieth century is that the arts like literature, painting and film went through the modernist catastrophe at around the same time. But while others were into their maturity, film, cinema or the motion pictures was still a blossoming art. The moving pictures tell stories, describe events and problems, imitate human actions, and propose reforms.

Films are generally divided by critics into four broad classes:

a) Narrative films
b) Documentary films
c) Experimental or Artistic
d) Animation

Among these four, this study is mainly connected with the first category. Somdatta Mandal defines Film as follows:

“Like a novel, a narrative film is narrative fiction, controlled by a camera that makes us see what it wishes.”

“Like a novel, a film is capable of leaping nimbly in time and space, a common characteristic of narrated fiction”.

(2005:5)

The earliest theory of art as considered by Plato and Aristotle was that art was mimesis - imitation of reality. This idea of ‘mimesis’ largely defined as imitation,
reflection or representation has over a long period of time been prevalent and accepted as an effort to theories the various forms of literature, especially theatre and drama. In spite of the illustrious discrepancy between Plato and Aristotle about the utility of art, the basic statement was the same, that ‘art mirrored reality and that art represented reality’.

In his ‘Poetics’ Aristotle had already given the details for ‘mimesis’ which distinguished involving art forms by the features of the medium of representation they used, the aspects of real and imaginary life they represented, and the manner of representation:

- The means of imitation,
- The object of imitation and,
- The mode of imitation.

Aristotle isolates the possible modes of representation thus –

- Poet may imitate by narration-either take another personality or speak in his own voice.
- Or the poet may present all his characters as living and moving before us.

Thus the modes of narration differ in terms of representation, telling and showing. While the Diegetic theories regard narration as a verbal activity or telling, mimetic theories regard narration as the presentation of spectacle.

While explaining ‘mimesis’, Aristotle actually referred to poetry, fine art and drama the main art forms of that age. But the principles of mimetic analysis apply to films as well.
Jacques Derrida simplified Plato’s objection to art that art with its given appeal to the senses was on inferior representation of reality. According to him, human beings are unable to put up with the loss of an original reality against which they measure themselves to understand their place in the world. If the image replaces the reality then it would result in confusion and dislocation. Derrida Writes:

“The reflection, the image, the double, splits what it doubles. The origin of the speculation becomes a difference”.

From this it can be said that on one hand the world has a single definable origin which can be anticipated. On the other hand that it is possible to add, supplement and fragment that world.

With the rise of the novel in the eighteenth and nineteenth century, all prose fiction came to be thought of the mimetic terms. All film theory before 1960s is derived from mimetic theory of narration. Film theorists like Hugo Munsterberg and Rudolph Anaheim consider film as a string of images. Andre Bazin brings to notice the centrality of visual spectacle. According to him ‘Cinema’ is like a photographed play with the camera stressing and selecting details. The role of the camera, in the film theory, turns very important and the camera lens becomes the invisible and implied spectator. V. I. Pudovkin in his 1926 monograph Film Technique describes “how the change of shot conveys the impression of a spectator watching a street encounter and casting his glance from one to another. Pudovkin even suggests that quickening the tempo of editing can replicate in the viewer the mounting excitement of the implied viewer.” (Bordwell 1985:09)
Sergie Einstein developed the ‘mimetic theory’ further by including an emotional aspect in the narration. He called it “the expressive movement and considered that representation should affect the perceiver, something like Aristotle’s ‘Catharsis’.” (Bordwell 1985:09)

Robert Scholes in his essay, ‘Narration and Narrativity in Film’ (1957) has argued that film is capable of combining the essential qualities of both-narrative literature and visual art. This can be further taken as that film combines the aspects of literature with painting, photography, mime, dance, music and architecture.

Since the present study is concerned with the study of novels and their film versions, their visual contemporaries, it would not be incongruous to probe into the details of adaptation and the characteristics of both the forms.

With both the forms – film and novel, that what is similar is the patterns of narration. According to Joy Gould Boyum, both are denoting time or tense- ‘temporal arts’ (1989:32) and require time to reveal themselves, which can be a few hours or pages. The narrative of both requires ‘sequential development’ (1989:32) unlike a painting or a sculpture wherein many themes are illustrated but where all, are ‘given at once’ (1989:32).

Moreover, both the film and the novel imitate human life. Both, according to Boyum, are ‘representational arts’ (1989:32). They are a result of man’s natural instinct to blend expression with artistic creation and thereby both the forms give their creator the pleasure of creation and their appreciator the aesthetic satisfaction.

Both, films and novels can be put under the category of fiction. The director of the film and the author of the novel create characters, at a certain time and in a certain
location and create an illusory world around them. Both narrate ‘stories’ and take their audience and the readers to the world of fantasy and imagination.

Both have their own two different time frames at work. They are ‘time of telling itself’ and ‘the time of the story’ (1989:33) as per Joy Gould Boyum. Further, both the forms are said to be ‘capable of ellipses’ (1989:35) and also the ‘summary’.

Somidatta Mandal discusses these similarities in detail in her Film and Fiction: Word into Image. She begins saying, “Any discussion of the correlation between fiction and films will necessarily include a consideration of the ways in which the dimension of time is handled by the filmmakers and fiction-writers.” (2005: 26) Both can play with time. They use ‘flashback’ techniques to wonder in the past. For instance Amrita Pritam’s Pinjar and the film on it begin with the central character ‘Pooro’ (成功ively played by Urmilla Matondkar) peeling beans who is suddenly disturbed by a snail in it. The snail takes her back to her adolescent age and then comes her past and her story in the ‘flash back’. The beginning itself tells that the end of the flashback would be tragic. Both film makers and novelists are capable of ‘stopping time’ (Boyum 1989:33) by making the characters lisp descriptive dialogues and monologues. Bachchan’s monologue in the temple in his famous film Deewar is one of the instances in sight. In this four to five minutes scene Bachchan speaks out his heart and the whole world seems to have stopped. Both the creators have the control to handle parallel actions. Thus the audience and the readers are open to the elements to greater possibilities and complexities. Closely connected to the method of ‘flashback’, is the use of ‘dreams’ and the ‘stream of consciousness’ technique. Both these methods, first one used in films and the other in novels are very effective methods for annihilating the normal flux of time. They are useful in manipulating time.
Theorists like George Bluestone consider the film as a space/time art and prose fiction as a time art.

“……The novel renders the illusion of space by going from point time by going from point to point in space”. (1966:61)

Both films and novels arrange their material in a logically determined sequence. This proceeding can be any – from point to point in time or from point to point in space. What both do is they develop “plot”.

To develop their plots, both films and novels need characters to carry the plot ahead. Excellence in characterization too needs proper attention and due importance. A story-telling is not possible without the characters. The theorists do not come to a conclusion regarding which form of the two gives types and which gives individuality. According to Joy Gould Boyum:

“Ultimately both tend to create character through a tension between the type and the individual, or once again, between the universal and the particular”. (1989:37)

‘Setting’ is an equally important element of narratives in both the forms. It can give a sense of mood and atmosphere and can add to story’s sincerity. The ‘train’ in the novel *Train to Pakistan* and in the film too is an example in sight. The directors like K. Asif and Sanjay Leela Bhanshali would not spend big amounts behind gorgeous settings for their films *Mughal-e-Azam* and *Devdas* with no reason. On other hand the refugee camp shown in *Tamas* the novel and the film creates the mood and the atmosphere. Settings also help as a clue to characterization and help the reader or viewer about the character’s life style.
Apart from narrative forms, films and novels share many story telling strategies and also the basic appeal. One tends to do so for various reasons. Joy Gould Boyum, in this regards opines that it may be,

“…for escape, for fantasy, for the opportunity to identify with – even to transform ourselves into – other human beings for awhile and vicariously participate in their lives”.

(1989:37)

The writer and the film-maker try to innovate techniques to express the modernist’s understanding of the shifting, fluxional, ambivalent nature of experience. Thus an interaction or interdependence becomes not only necessary but inevitable. Certain similarities exist between the languages of the two forms, which mainly revolve around the emphasis on action, dialogue, avoiding simple narration.

While the film and novel proceed to reach a perfect concrete situation sharing narrative forms like plot, characterization and settings, sharing strategies of story telling, though they overlap each other, the fact is that, both are independent. They have many characteristics that are not shared by the other.

Both the narratives give concrete situations involving development of plot, exposition of characters, setting, environment, emotional reactions and philosophic attitudes and concepts. But the difference lies in the ‘way they do it’. Many critics have tried to contrast the novel and the films. The mediums through which they seek to accomplish the concrete situations are entirely different.

The medium used by the writers is words and by the film maker is visual images. The novelist originally creates words or sentences to achieve the maximum
literary power and stir the thoughts and emotions of the readers. On the other hand the film maker uses plastic images, visual representations projected upon a screen in a dark ended room before an audience. The film is thus perceived in the form of being seen and heard by the audience. This becomes the first and the concrete point where arguments against adaptation begin.

Nevertheless, Virginia Woolf in ‘Movies and Reality’ showed a dislike for films. As quoted by Somdatta Mandal she expressed anguish at the ‘strange thing’ that has happened:

“While all other arts were born naked, this, the youngest has been born fully clothed.” (2005:08)

Both ‘words’ and ‘images’ are signifiers. Words are arbitrary sings or ‘symbols’ and signify only by conventional agreement. Images are natural sign or ‘icons’ and they represent on the basis of some sort of resemblance to what they signify.

The narration in a novel has to be concerned with description and reflection while in a film, because of the visual image, such description and reflection becomes unwanted. But for Virginia Woolf, the images of the poet are packed with thousand suggestions of which the visual is only the most obvious. She finds the unique power of the figures of speech lacking in the films. Even the simplest image ‘My love is like a red rose, that’s newly sprung in June’, according to Virginia Woolf brings before us the impressions of the moisture, warmth, colour and softness of the petals, which is inextricably fused with the passion and the hesitation of love. Such emotion, according to her, is accessible to words and words alone.
On the other hand, Robert Scholes writes in *Narration and Narrativity in Film*:

“The motion film gives us objects and persons moving and enacting in a visual system of narration, which combines the powers of poetry and painting in an extraordinary manner”. (1979:398)

Thus while in fiction/novel writer supplies physical details, in films they are a ‘part of narration’ (1979:398). While the novel demands a certain visualizing ability from the reader, no such problems trouble the audience of the film. Robert Scholes here notes that ‘while literature has to strive to appear real, for the films it comes naturally’ (1979:398).

The film is a mass medium while the novel is meant to interest corporating a small sophisticated minority. The film maker may not test his audiences’ intelligence as much as a novelist may test his readers’. In order to construct a visual image from the written word, the reader is expected to have an awareness of certain primary aspects. The film audience has no such conditions to be faced.

Percy Lubbock claims,

“The art of fiction does not begin until the novelist thinks of his story as a matter to be shown, to be so exhibited that it will tell itself….the thing has to look true, and that is all”

(1955:62)

In the movies, the point of view tends to be less vigorous than in fiction, giving the film maker the freedom to adjust his camera lens according to his will.
Here the camera functions like an eye, seeing what the spectator could see if he were himself present at the scene or event photographed. Unlike the fiction wherein the world is signified by the narrator’s words, the films work by directly showing the fictional world to the spectators without any narration interference. All what the audience sees in a film is photographed by the motion picture camera. Louis Giannati in his *Flash back: A Brief History of Film* writes, “The cinematic equivalent to the ‘voice’ of the literary narrator is the ‘eye’ of the camera”. (1986:324)

In novels, the relation between the narrator and the reader is as though one is listening to a friend telling a story. In the film, however, the viewer becomes one with the lens, and thus tends to mingle with the narrator. Louis Giannati calls this difference forever present:

“In literature, the first person and the omniscient voice are mutually exclusive for if a first person character tells us his own thoughts directly, he can’t also tell us – with certainty – the thought of others. But in movies the combination of first – person and omniscient narrator is common. Each time the director moves his camera – either within a shot or between shots – we are offered a new point – of - view from which to evaluate the scene”. (1972:370)

The film operates only in present tense. The motion picture is concerned with the problem of how to present real or actual time – with events happening in the present, past, future or simultaneously, or at different intervals. In the novels, writers find it uphill to observe harmony with the normal temporal order of a narrative. In the cinematic version, with the help of camera and other devices, the physical time can be
slowed down, speeded up, stretched out to remarkable lengths, or even ‘frozen’ if needed.

As noted earlier, the formative principle in the novel is ‘time’ and in the film is ‘space’. When a novelist tries to convey the impression of simultaneity of external scenes and internal reaction, he does not have at his disposal the simultaneous montage devices of the film maker. So he tries to convey the impression sequentially. In the films, the same is brought to the audience simultaneously. The external scenes and internal reactions in a film are presented through the concurrence of picture with sound track.

Movement or ‘motion’ can be considered the aesthetics of cinema. ‘Motion’ in the film can be achieved in a number of ways. The camera can show the same moving action from a number of angles. Motion can be achieved by the movement of camera itself and even by means of the camera lens. Motion is very effectively suggested by changing the focal lengths of the lens. It helps to create the impression of movement. The slow shifting of the lens in the beginning scene of the movie *Where Eagles Dare*, wherein above the snow clad mountains slowly emerges from a dot an airplane, catches the breath of the viewers.

Coming back to the language of fiction and film or novels and movies, Joy Gould Boyum clearly differentiates between the two. She says that “style in film must be constructed out of totally different elements: pictorial décor and composition; camera movement and editing, transitional devices and lighting, score and sound effects and so on”. (1989:121)

In the film, the use of sound is very significant, especially in the way it relates to the visuals. It is an area where similarities between the two art forms are seen
through. It elaborates the visual. Sound proves an essential element in composing any shot. It adds to the significance of other elements like visual materials, movements and gestures, lights and camera angles. It blends with all other elements in the composition of the shot so as to give it significance. In the same manner, silence, is effectively used to show extreme excitement, tension, suspense or at times as an introduction to melodious music. The gradual shift from echoing silence to beautiful loud music and the title song becomes a marvelous beginning in the Oscar winning film *The Sound of Music*. V. Shantaram’s *Stri* too begins with prime silence of the universe, followed by the soft Tanpoora and scenes of Karnva Rishi’s Ashram and finally the song ‘Shrushti thi anjan, Vishwa tha Sunsan…’ sung by Manna De. This journey from silence to the musical height gives an effective beginning to both the films telling of what lies ahead. Sound, when blends with other elements in the composition of the shot, especially the visual image, it forms a perfect unity.

Apart to sound and silence, gestures and facial expressions are equally used in the films. They prove extremely economic forms of expression in terms of their capacity to evoke meaning without words. Om Puri’s facial expressions in the beginning of *Tamas* and Prithviraj Kapoor’s in the last scene of *Aawara* can be considered two of the best examples.

The use of light is an integral part of film technique. In novels, a light is only incidental to the description and symbolic possibilities, whereas in films, a light is the essence of the aesthetic and chemical properties of films. It has the capacity to alter the external appearance of the things in the world. Govind Nihlani, the film maker and also a cinematographer is much appreciated for his use of light, especially of the lampshade or the chandelier. The first scene of *Tamas* has three characters. Nathu the skin tanner, the pig and the lamp burning in the hut. The film makers shift and
transpose the tones of light in various shots according to variations in the mood of the films.

Unlike the novel, films depend a great deal for their effect of song and dance. This is very much true of Indian film songs and dances, which seek not just to entertain but also to further the narrative. Asha Kasbekar points out that songs and dances were inevitable part of classical and popular theatre. She remarks:

“In popular cinema, attempts by established directors to present ‘song less’ films resulted in box-office disasters, and the importance accorded to song in entertainment can be gauged by the important billing the music director (composer and arranger of music) and the lyricist are given the credits”. (1990: 369)

The dances as a part of dream sequence in Raj Kapoor’s film Awaraa (ghar aaya mera pardeshi…) is one such instances. That what cannot be expressed in the way of dialogues or monologues, can be achieved through songs, their words and music, dances and other visual effects.

In the words of the known filmmaker Shyam Benegal, “Transforming the written work into a cinematic idiom means you are going into a medium that does not automatically obey the laws of literature… Symbolism signs, metaphors and audio-visual language are used to evoke a universe” (2005). The studies of various diversions between fiction and films adapted from it have always attracted those attached to literature and media. The four adaptations chosen for the present study have in common the event of Partition of the sub-continent, its trauma, pangs and
pains, and how people from different status of life cope up with it in their own respective ways. The four differ at the levels of their treatment.

In the following chapters, the study traces the journey of the four novels to their film versions. The efforts would be to highlight the similarities and the differences of the two different forms and modes of representation. An Endeavour would be to discuss a few of many questions raised while relating a film and a novel. A clarity regarding certain similarities and dissimilarities like objective viewpoint, subjective viewpoint, transition, chronology, cinematic versus novelistic ‘universe’, verbal versus visual description, the ‘double register’ in film versus the single register in novel would be sought.

But while assessing the four adaptations of their respective novels on Partition \textit{Train to Pakistan; Tamas; Pinjar; Ice-Candy Man (1947 Earth)}, it would be appropriate to keep in mind what Joy Gould Boyum writes in \textit{Double Exposure: Fiction into Film}:

“In assessing an adaptation, we are never really comparing book with film, but an interpretation with an interpretation – the novel that we ourselves have recreated in our imaginations, out of which we have constructed our own individualized ‘movie’, and the novel on which the film maker has worked a parallel transformation. For just as we are readers, so implicitly is the film maker, offering us, through his work, his perceptions, his visions, his particular insight into his source. An adaptation is always, whatever else it may be, an interpretation”. (1989: 61-62)
This study does not aim to reach any conclusive declarations. Instead there is a hope to add to the existing corpus of information on tradition of adaptations. The major concern of this study would be to check the fidelity, shifts and changes between the films and the novels, their reasons and their effects along with other comparisons. It will try to highlight how some particular aspects of a print media are changed or transformed on visual media and their consecutive effect. It will go into details regarding the compulsions or point of views affecting such changes.
References:


